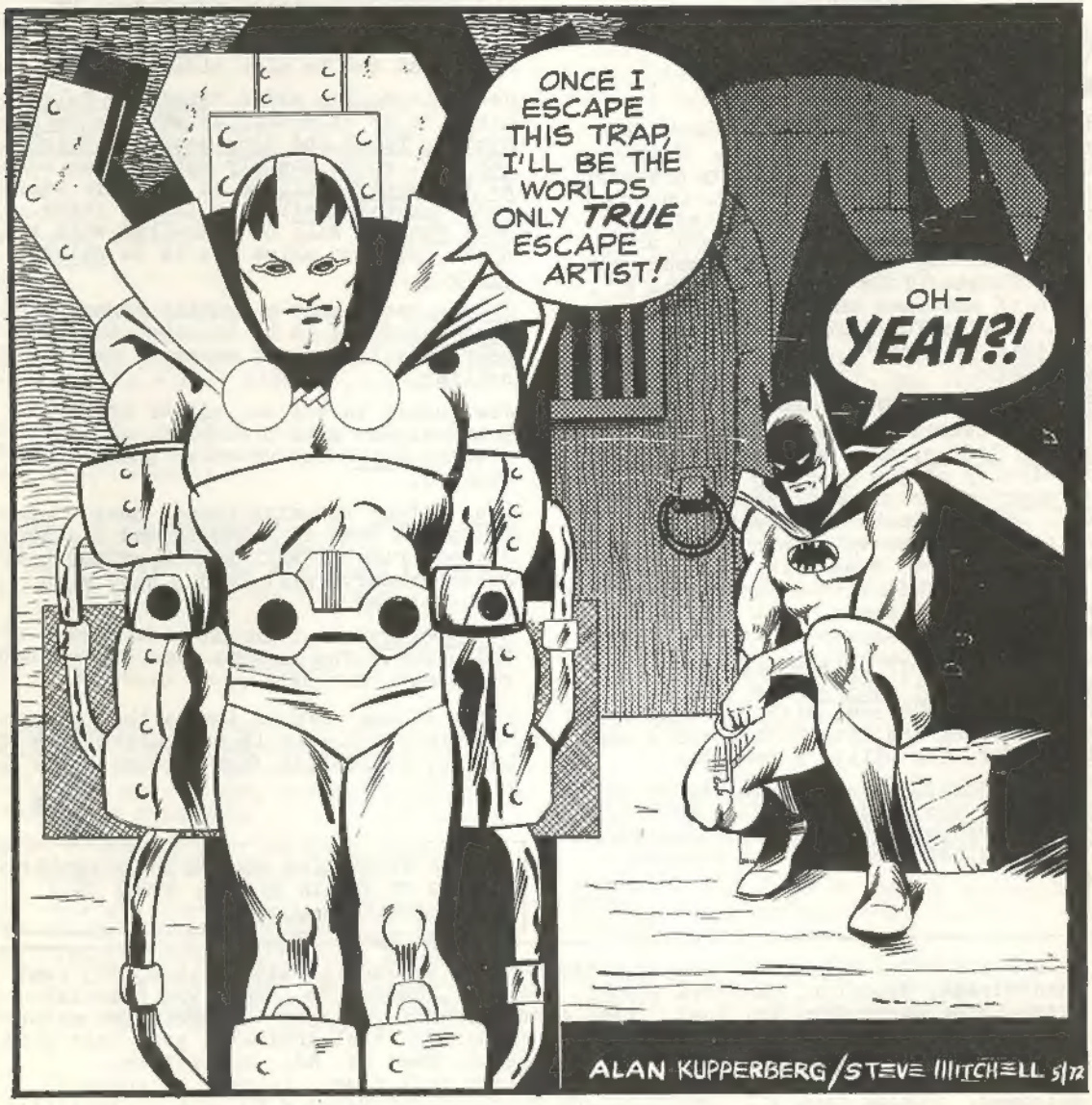
86
SPECIAL CONVENTION EDITION
JUNE

ETCETERA & THE COMIC READER



NATIONAL

JACK KIRBY

Both Kamandi and The Demon have been upped to monthly publication. Fans anxious to own thier own Kirby art will have their chance at July con. Besides the collages, posters, water colors of the New Gods, unused covers, and originals from Sky Masters, the Communicators Unlimited folk are bring along a bunch of sketches and finished drawings that will be for sale. There'll also be stats of Kirby's work at the original art stage.

EDITORIAL & FREQUENCY CHANGES

Julie Schwartz is the new editor of Action Comics, in a move to solidify the continuity of the Superman stories. The Metamorpho series now running in Action will go into limbo because Murray Boltinoff wishes to retain control of the character's destiny.

The Infantino-illustrated series mentioned last issue, will appear instead.

Murray Boltinoff is the new editor of World's Finest Comics. The format will remain much the same with the only major change being the introduction of a new inker for Dick Dillin's pencils.

Dorothy Woolfolk is the new editor of Supergirl and Wonder Woman as the 'girls books' are consolidated under one editor (Vince Colletta remains art editor).

The love books are being turned over to DeborahAnderson, Dorothy's former assistant editor. Heart Throbs will now be entitled Love Stories (because the giant with that title did so well). Young Love and Love Stories will both be cut to eight times a year, Girls' Love and Falling In Love to bi-monthly frequency. The reason given for the cut back on the love titles is that the sheer number of books per month was glutting the market. YoungRomance stays with Woolfolk.

Marv Wolfman has resigned his post as Joe Kubert's assistant. He will be doing free lance writing for both DC and Marvel. Jeff Rovin is serving as Joe's assistant and is also aiding Joe Orlando.

Joe Orlando has added Weird War Tales to his line up of books, as well as Weird Mystery Tales and Dark Mansion. Weird War will go to monthly publication soon. Weird Mystery will be an ordinary weird book beginning with the fourth issue. Dark Mansion will be cancelled with the ninth issue to allow Joe to do Weird Mystery.

Ghosts has become a monthly magazine. Sinister House is up to eight times a year. Mystery stuff seems to be what's selling.

Joe Kubert is the new editor of Korak. Bob Kanigher will probably take over writing Korak but no other changes are planned.

Teen Titans is being turned over to the editorial tram of Bridwell and Schwartz. Nelson Bridwell will be the editor but Julie Schwartz will lend a hand with the plotting.

Jimmy Olsen has been given to Murray Boltinoff. The books is now going to be published 8x a year.

I don't know whether I made this clear but Vince Colletta is art editor only on Dorothy Woolfolk's four books.

MARVEL WINS PRICE COMMISSION APPEALS! COMICS TO REMAIN AT 20¢. STORY ON A FOLLOWING PAGE...

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INFANTINO ANNOUNCES LAWSUIT

Publisher Carmine Infantino announced that he is instituting a lawsuit against Joe Brancatelli, the editor of the now-defunct Comic Fandom Monthly. Infantino asserts that Branc made "libelous and untruthful statements" in an article entitled "Bill Gaines Moves To National Comics" which was printed in the seventh and last issue of CFM. Infantino further states that if fans continue to print innaccurate information it might result in the suspension of any further coöperation between NPP staffers and fans.

FAREWELL

Carol Fein, National's top secretary, is retiring at the end of June. She has been Carmine Infantino's secretary for the past four and a half years and has been a lot more important to NPP than the title secretary implies. Good luck & peace, Carol.

NOTES

Dan Greene (previously seen in The Monster Times) will be doing the art on Beyond The Farthest Star instead of Reed Crandall in a last minute change.

There'll be another house page announcing National's Shazam winners in this summer's releases.

Fafhrd & The Mouser will star in "Swords And Sorcery", first issue out in December. The first story was inked by half the people in the industry.

The sales reports have come in on the first two issues of Tarzan and folks up at DC are very happy with the figures.

National has the rights to do the Shadow in comics and Denny O'Neil will be the editor of the book. No staffers have been chosen yet, nor has a publication date been set.

Berni Wrightson will be doing some work for National's new humor title.

The fourth issue of Wanted will contain two stories: The original Green Lantern in "Fighters Never Quit", the origin story of Solomon Grundy (art by Paul Reinman) and The Doll Man (a Quality hero) in "The Man In The Iron Mask".

Howe Purcell's story, "Titanic", that appears in Weird Mystery 2, was closed (office term for work done at the end of preparing a book) exactly 60 years to the day after the Titanic hit an iceberg.

The Green Lantern/Green Arrow paperback (2) is out, reports Carmine Infantino. I haven't seen a copy, has anyone out there?

The Laurel & Hardy Digest will be delayed a while by legal hassles; it will be published eventually though.

There's some hassles with the regular L&H book, too. Only one issue is going to have hit the newsstands on schedule. The others are being delayed.

Neal Adams missed another El Diablo deadline so Weird Western 14 will contain a very unusual story drawn by Alex Toth.

There are no Direct Currents listings for September and October cover-dated books because of a lack of room. The Coming Comics listing may be a little weaker for these months, as a result.

Alan Kupperberg, a DC production staffer has left his post. In the future he'll be doing free lance art and production work.

THE KIRBY WORLD

In Kamandi 1 there is a double page map revealing how the world looks after the natural disaster that has changed its face. That map is a fan's guide to the future of that book.

New Gods 11 is "Darkseid & Song" and includes a couple of deaths, revelations and definately does not wind up all the loose ends. It is, however, a very important portion of the saga of the war.

Forever People 11 will feature the return of The Infinity Man and the explination of where he's been.

Demon 2 introduces an Indian mystic/UN delegate who becomes Jason Blood's friend.

Mister Miracle 11 will feature the return of Dr. Bedlam and he's got a brand new trap for Scott Free.

B&W SUPERMAN MAG

The Metropolis Ill. edition of Superman that I mentioned briefly last issue has been scheduled for release this summer. There will be no wholesalers rates available on the book, so everyone will have to get their copy thru DC. A house ad will appear when the book is ready, as well as an announcement in etc/tcr. Besides a new origin story (diologe by Bridwell, layouts by Infantino, art by Swan and Anderson), there'll be a reprint of "Superman In Superman Land", a batch of reprints from the newspaper strip, a Map Of Krypton take-out centerfold, a chronology of Superman, and more.

PRICE RULING

The Price Commission has ruled that Marvel may remain at 20¢. No one is still very sure of what the whole mess was about, but now it can all be forgotten as a mere incident in the long history of the comic books.

NEW!

Marvel is starting three new "girls'" titles:

THE CAT: A women's lib character to be written by former bullpen staffer Linda Fite who has turned in a few scripts in the last couple of years and illustrated by the team of Marie Severin & Wally Wood. Out in August.

NIGHT NURSE: That's exactly what it says folks. Written by Jeannie Thomas, art by Windslow Mortimer.

SHANA, JUNGLE SHE-DEVIL: I think I've misspelled the name but you get the idea. Script by Carol Seuling, art by George Tuska.

I'll have illos of all three characters in my next issue since they're being published in the Seuling Con Program Book.

NOTES

Marvel reports that Conde' Nast had sold the rights to The Shadow to National some time ago but some of their execs didn't know it and led Marvel on a negotiating spree. Anyway, the Shadow that Marvel was planning to do was so different from the established character that they may use it as a new feature.

Frank Brunner is scheduled to draw Dr. Strange.

Marv Wolfman will be doing some scripting for Marvel, beginning with Capt. Marvel.

The mystery titles, barring unfavorable sales reports, will contain all new stories and generally one adaptation per issue.

The Silver Surfer will guest star in a couple of issues of The Defenders.

Either the July or the August issue of The Fantastic Four will contain a take-out, heavy stock pin-up.

Rumor has it that Golden Age great Bernard Bailey, whose work has not appeared in comics for about five years, will be working for Marvel. I haven't had a chance to check out this item.

Daredevil becomes "Daredevil And The Black Widow" with No. 92.

Jungle Action is a new Marvel title which will reprint old Atlas stories involving a number of different jungle heros and heroines. First issue slated for July, see the Coming Comics listing.

Frank Monte, Mike Ploog's assistant, will be inking all of Ploog's work in the future on Ghost Rider and Werewolf.

Mike Friedrich and John Buscema take over Warlock with No. 2.

Mike Trimpe, Herb's brother, will be helping to ink Ant-Man.

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etc/tcr CIRCULATION DATA

No.:	print,	sold			
80:	1050,	950	83:	1000,	835
81:	1000,	925	84:	1000,	900
82:	1000,	900	85:	1000,	975

Coming Comics

FOR NEW READERS: COMING COMICS is a directory of the upcoming month's releases from major comic art publishers. The listings follow this format:
TITLE (Number, cover date). Description of contents. (On sale date)

£ £ £

WONDER WOMAN (202, October). Diana Prince, I Ching, and The Catwoman have entered the strange world of Nehwon, the home of DC's new sword & sorcery team--Fafhrd and The Gray Mouser (created by Fritz Leiber). Script by Chip Delany, a noted sf author, artwork by Dick Giordano, cover (7/4)

OUR ARMY AT WAR (249, September). Sgt. Rock and Easy Co. in "The Pirate", Bob Kanigher & Russ Heath. No info on the back ups, sorry. (7/4)

LAUREL & HARDY (2, October).

SORRY -- NO LAUREL & HARDY ON THIS LIST. SEE THE NEWS SECTION FOR DETAILS.

THE TEEN TITANS (41, October). The Titans must discover "What Lurks In Litchburg Graveyard?". Story by Bob Haney, art by Artie Saaf and Nick Cardy. The cover on this one is unusual, but nice. (7/4)

FALLING IN LOVE (136, September).(7/6)

THE PHANTOM STRANGER (21, October). The five-part epic of The Stranger continues with "The Resurrection Of Johnny Glory" by Len Wein and Jim Aparo. Doctor 13 returns in "Women Of Stone" by Len Wein and Tony DeZuñiga. (7/6)

THE BRAVE AND THE BOLD (103, October). The old Metal Men return and are reunited with Batman (they met in BB74) in "A Traitor Lurks The Earth". Script by Bob Haney, art by Bob Brown and Frank McLaughlin. (7/6)

WEIRD WAR TALES (7, October). This is Joe Kubert's last issue of Weird War, next issue the book goes to Joe Orlando. The theme of this issue is "All-Cripple" issue. No comment. (7/6)

£ £ £

YOUNG ROMANCE (186, September). (7/11)

KORAK, SON OF TARZAN (48, October). Joe Orlando's last issue--next issue it goes over to Joe Kubert. Korak stars in "The Lord Of Pal-Ul-Don" an eighteen page story which introduces him to the tailed people and a man who is obsessed with his own ugliness. Script by Len Wein, art by Frank Thorne. Carson Of Venus in "Battle Cry", the next part of the adaption of Pirates Of Venus. (7/11)

THE WITCHING HOUR (23, September). "Come Share My Shroud", art by Jack Sparling, "Death Pulls The Strings, art by DeZuñiga, "The Living Coffin", art by Ralph Reese, "Watch Over My Grave", art by Nestor Redondo. (7/11)

SUPERMAN (256, September). The lead story is "The Dagger That Ripped The Sky" by Cary Bates, Curt Swan & Murphy Anderson. The cover story is a Private Life Of Clark Kent story: "Brother For A Day". (7/11)

FORBIDDEN TALES OF DARK MANSION (7, October). Joe Orlando takes over the editorial reigns with this issue. Intros by Mike Kaluta. Stories: "Eye Of The Beholder", "Immortality Thieves", and "Royal Rite" by Kanigher and Draut. (7/13)

MISTER MIRACLE (10, October). The fighting furies (Mad Harriet, Stompa, Lashina, & Bernadeth) join the road show as Mr. Miracle takes the Boom Tube to ??? where he meets a new foe, the Head. Three guesses who did the story. (7/13)

BATMAN (244, September). The Rā's Al Ghul series winds up with "The Demon Lives Again" by Denny O'Neil, Neal Adams and Dick Giordano. Robin stars in "The Teen Age Trap" by Elliot Maggin, Irv Novick, and Dick Giordano. (7/13)

YOUNG LOVE (99, September). (7/13)

£ £ £

HOUSE OF SECRETS (100, September). The stories are: "Round Trip Ticket", "Rest In Peace", and "The Man Who Stopped Time". (7/18)

STRANGE ADVENTURES (238, October). Cover by Mike Kaluta. "Secret Of The Tom Thumb Spacemen" and "The Man Who Killed Himself" are the non-series stories. Adam Strange stars in "The Shadow People Of The Eclipse", the story which brought back the Vantors (remember the aliens who used a vacuumizer?). (7/18)

OUR FIGHTING FORCES (139, October). The Losers take to the high seas when they encounter a one eyed, one legged pirate who is very much at home on the sea. (7/18)

JUSTICE LEAGUE OF AMERICA (101, September). Part two of the three part JLA-JSA-Seven Soldiers classic -- "The Hand That Shook The World", script by Len Wein, art by Dick Dillin & Joe Giella. If you've read the first part, no sales pitch is needed. Buy it! (7/18)

WANTED (2, October). The Batman in "Knights Of Knavery", the golden age team-up of the Joker and the Penguin. The Flash in "The Trickster Strikes Back" from Flash 121. (7/20)

LOIS LANE (126, September). Sorry, no info this issue. (7/20)

HOUSE OF MYSTERY (206, September). Stories: "Sentimental Journey", "Game Room", "The Real Mother", and "The Burning" (art by Mike Sekowsky & Tom Palmer). (7/20)

HEART THROBS (145, September). (7/20)

£ £ £

THE UNEXPECTED (139, September). "The Two Brains Of Beast Bracken", art by George Tuska, "How To Get Rid Of A Corpse", art by Jerry Grandinetti, and "Let's Scare Lisa To Death" by Tony DeZuñiga. (7/25)

SUPERBOY (190, September). "The Mad Piper Of Camp Bravo" is the Superboy story, by Leo Dorfman and Bob Brown. The Legion is represented by a longer story than usual which revives the old tradition of picking a new leader with-- "Follow The Leader" by Cary Bates and Murphy Anderson. (7/25)

GIRLS' LOVE STORIES (173, September) (7/25)

TARZAN OF THE APES (212, September). Joe Kubert takes an original track to write the saga of "The Captive" into the ERB saga. (7/25)

ACTION COMICS (416, September). "Superman, You Scared Me To Death" by Cary Bates is the lead story. Metamorpho is represented by "Oh Pity, Where Is Thy Sting?" by Bob Haney and John Calnan. (7/27)

DETECTIVE COMICS (427, September). The Batman investigates "A Small Case Of Murder"; script by Frank Robbins, art by Irv Novick and Dick Giordano. The story is based on the cover by Mike Kaluta. As a matter of interest it should be noted that the Wrightson cover on No. 425 inspired that story. The Master Crime File Of Jason Bard is represented by "I Wake Up Dying", script by Frank Robbins, art by Don Heck. (7/27)

WEIRD MYSTERY TALES (2, October). From the Jack Kirby Spirit World files comes the story of "Toxl, The World Killer". Another one of the Howard Purcell left-over stories is "Titanic", the cover story. (7/27)

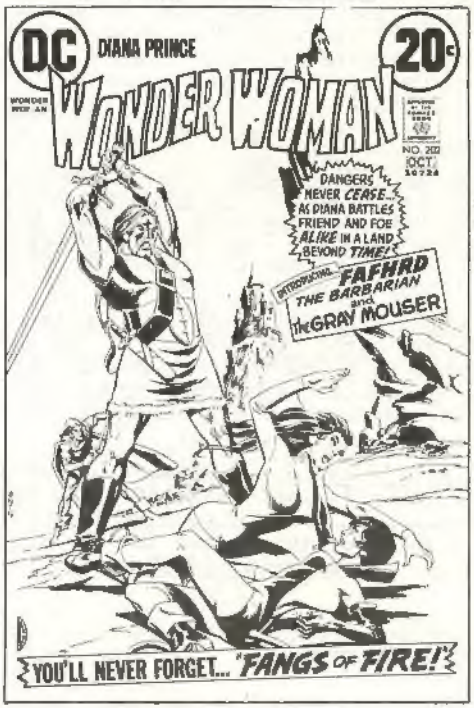
ADVENTURE COMICS (423, September). Supergirl stars in "Treachery", a book-length story. Plot by E. Nelson Bridwell, diologe by John Albano, pencils by Mike Sekowsky, inks by Bob Oskner. (7/27)

£ £ £

TARZAN DIGEST (1, Fall). Sometime in July NPP's first digest will be out. It's 160 pgs, color, 50¢, and similar in format to the other published digests. The contents include a Russ Manning Tarzan Sunday story and the Ape Dictionary.

Late info on Lois Lane 126: Lois fights "The Brain Busters" and The Thorn takes "Bullets Or Ballots".

COVER GALLERY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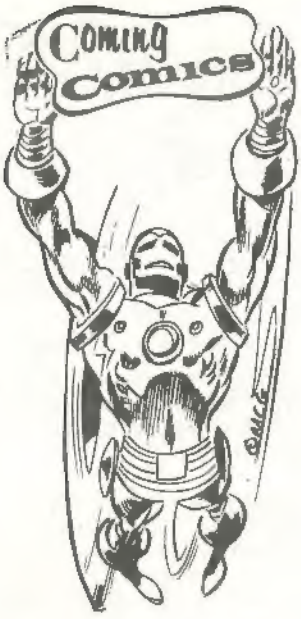


THE INCREDIBLE HULK (156, October). The Hulk returns to Jarella's universe in this story by Archie Goodwin, Herb Trimpe and Sal Trapini (don't remember Sal? He was the artist on the last few issues of Metamorpho.). Once he's there, another Hulk appears to challenge him for her hand. (7/4)

KID COLT, OUTLAW (163, October). (7/4)

MILLIE THE MODEL (198, October). (7/4)

DAREDEVIL (92, October). Now logo-billed as "Daredevil And The Black Widow." Our villain of the month deduces that Matt is DD from his connection with the Widow and the story goes from there. Gerry Conway, Gene Colan, Tom Palmer. (7/4)

CHILI (19, October). (7/4)

MIGHTY MARVEL WESTERN (20, October). The Rawhide Kid, Kid Colt, and the old Two-Gun Kid. (7/4)

IRON MAN (51, October). The Cyborg-Sinister story continues as he battles Iron Man again. Mike Friedrich, George Tuska, Vince Colletta. (7/4)

MONSTERS ON THE PROWL (19, October).(7/4)

WYATT EARP (30, October). The western reprint title that is replacing Western Kid in the line-up. Numbering continues from the old incarnation which ran from 1956-1960. (7/4)

£ £ £

THOR (204, October). The Asgardians are exiled to Earth and take up residence in the Avengers mansion (loads of Earthly humor incidents in this issue) and a new mystery begins in the long ignored life of Dr. Blake. Gerry Conway, John Buscema and Jim Mooney. (7/11)

LI'L KIDS (8, October). (7/11)

SUB-MARINER (54, October). The story of Sunfire and the Dragon Lord is wrapped up by Bill Everrett in the front of the book and then we go on to two back features: a six page story by Mike Friedrich & Alan Weiss pitting Subby against some mermutants, and a reprint from the 50s. (7/11)

MARVEL'S GREATEST COMICS (38, October). The Fantastic Four in "This Man, This Monster" from FF 51. It was a one-part story spotlighting the Thing. Lee & Kirby. (7/11)

AMAZING SPIDERMAN (113, October). Hey--I left Spidey out of last month's list & I'd like to apologise. This issue we have Doc Ock running the Kingpin's old mob and fighting with a new villain called Hammerhead with Spidey in the middle. John Romita & Gerry Conway. (7/11)

THE OUTLAW KID (12, October). The stories go to full 20 pagers with this one as Bounty Hawk goes out to capture the Outlaw Kid. Mike Friedrich, Dick Ayers, and Jack Abel. (7/11)

THE AVENGERS (104, October). The Sentinals are trying to sterilize mankind. The final battle for Wanda and the mysterious disappearance of Pietro. Roy Thomas, Rich Buckler, Dan Adkins. (7/11).

MARVEL TRIPLE ACTION (6, October). It's a good week for Avengers fans as they take on the Mole Man and the Red Ghost in "This Hostage Earth" from No. 12. Stan Lee & Dick Ayers. (7/11)

CAPTAIN AMERICA (154, October). The Falcon gets some solo action action against the other Capt America. Plus a guest shot by The Avengers. Steve Englehart, Sal Buscema, John Verpoorten. (7/11)

£ £ £

THE RAWHIDE KID (104, October). It's a reprint this month as the Kid faces "A Shoot-Out At Mesa City." Art by Larry Leiber. (7/18)

CONAN THE BARBARIAN (19, October). The cover on this issue is beautiful Smith pencil/ink/color job. The story begins a long (probably 8 part) saga about a war during the Hyborean Age. Roy Thomas, Barry Smith, and Dan Adkins. Look for an interesting bit with Fafnir. (7/18)

ASTONISHING TALES (14, October). A Code approved reprint of the Ka-Zar story from Savage Tales 1 -- "The Night Of The Looter" by Lee & John Buscema. The changes on this one have got to be interesting. Plus a reprint of "Jann Of The Jungle" an old Atlas character. (7/18)

THE X-MEN (78, October). From No. 30, this story was originally "The Warlock Wakes" but the names have been changed to prevent confusion. Lee & Sparling. (7/18)

HARVEY (5, October) Humor by Stu Schwartzberg & Henry Scarpelli. (7/18)

MARVEL TALES (38, October). Spiderman in "Enter:Doctor Octopus" from No. 53 by Lee & Romita. (7/18)

COMBAT KELLY (3, October). The story of Kelly's fight career and how he killed a man in the ring. This issue's story lead plot thread runs into next month's Fury. Gary Friedrich, Dick Ayers, Mike Esposito. (7/18)

HERO FOR HIRE (3, October). Introducing the Man called Mace and more backround detail on the life of Luke Cage. Archie Goodwin, George Tuska, Billy Graham. The cover is a Graham solo. (7/18)

GUNHAWKS (1, October). The origin of two old west adventurers, a team of the black Reno Jones and the white Kid Cassidy. Reno's the brains of the team. Story by Gary Friedrich, art by Syd Shores and Sol Brodsky. Bi-monthly. (7/18)

JUNGLE ACTION (1, October). From the Atlas files come stories of a number of old Jungle characters: Lorna, Jann, Tharn, & Co. Bi-monthly. (7/18)

£ £ £

ADVENTURES INTO FEAR (10, October). The title change isn't official but that's how the showcase for The Man Thing will be billed from now on. The origin of the Man Thing is retold by Gerry Conway, Howie Chaykin, and Gray Morrow. (7/25)

DOC SAVAGE (1, October). Beginning an adaptation of "The Man Of Bronze". Th' first two pages & the plot are by Roy Thomas, the rest is by Steve Englehart. Artwork by Ross Andru & Jim Mooney (John Severin couldn't manage it in his schedule). (7/25)

THE FANTASTIC FOUR (127, October). The Thing invades the underworld kingdom of Mole Man and meets up with Kala, the Queen Of The Netherworld who was introduced way back in Tales Of Suspense No. 43 when she fought Iron Man. Old time FF stuff by Roy Thomas, John Buscema, & Joe Sinnott. (7/25)

OUR LOVE STORY (19, October). (7/25)

SGT FURY (103, October). Reprinted from Fury 35 is "Berlin Breakout" the story in which Eric replaced Dino in the Howelers. Thomas & Ayers. (7/25)

MARVEL SPOTLIGHT (6, October). Gary Friedrich, Mike Ploog, and Frank Monte. Crash Simpson (who died last issue) returns in the role of an agent of Satan sent to capture The Ghost Rider. (7/25)

THE DEFENDERS (2, October). Marvel's newest team sets off to find The Silver Surfer and finds him on the far side of world in the Valley Of The Undying Ones and seeking refuge from civilization. Steve Englehart, Sal Buscema, and John Verpoorten. (7/25)

WARLOCK (2, October). The Man Beasts tempts Warlock to join him in a campaign of evil and Adam decides that it might not be a bad idea. Mike Friedrich, John Buscema, and Tom Sutton. (7/25)

JOURNEY INTO MYSTERY (1, October). The first of the mystery books debuts. "Dig Me No Grave" by Roy Thomas, Gil Kane, and Tom Palmer is a REHoward fantasy adaptation. "House" by Steve Englehart and Ralph Reese is a tale of paranoia. Plus "More Than Blood". Bi-monthly. (7/25)

NOTE: SPOOF 2, the first revived issue, is listed on the Marvel Bullpen page as a July release but was delayed until the August schedule at the last minute. Don't be confused.

OTHER PUBLISHERS

The Monster Times 13 - July 5
14 - July 19

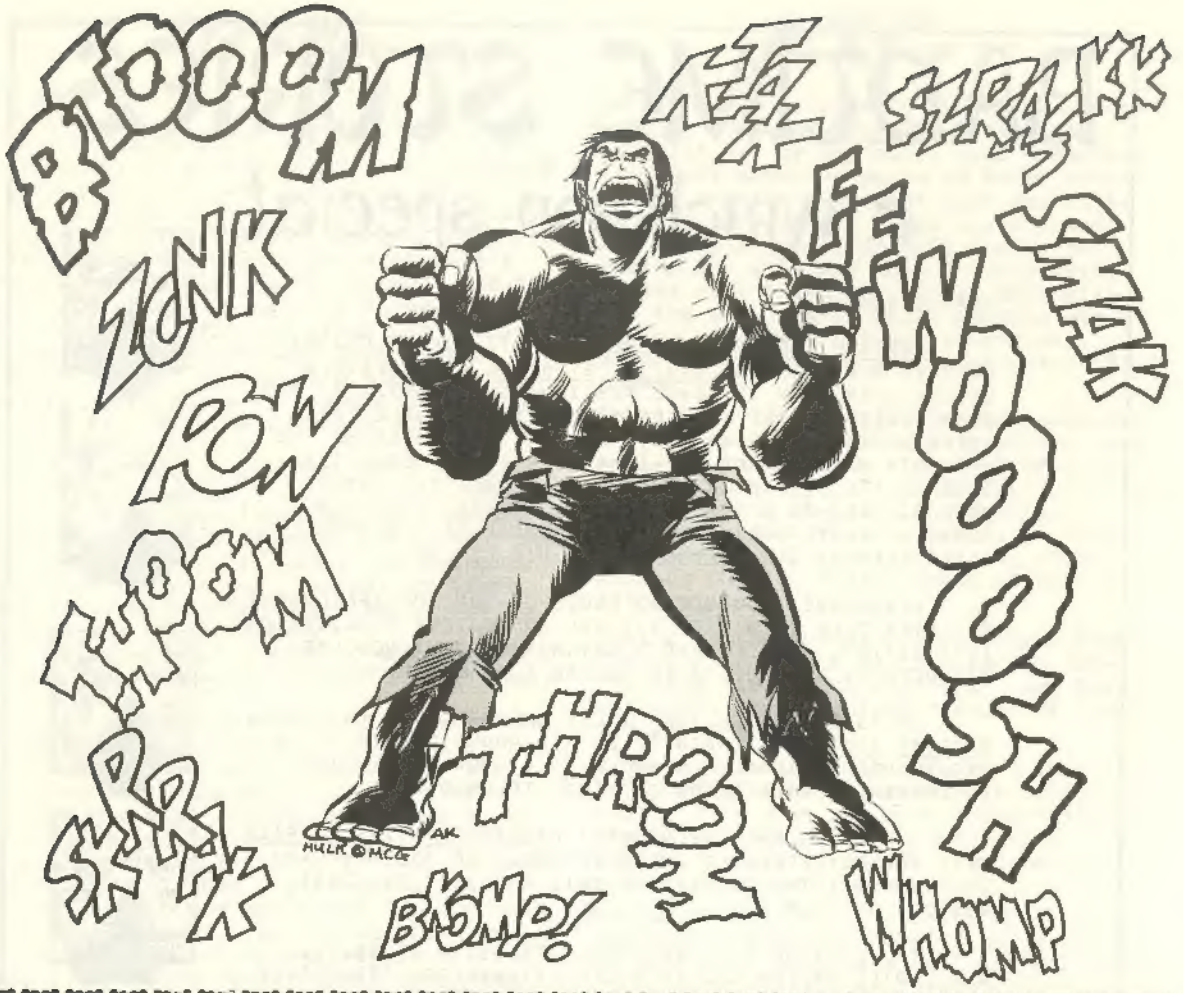
Nightmare 8 - July

Eerie 42 - Dax The Barbarian, "Bright Eyes" by Corben - July 25

Vampirella 19 - July

Mad Magazine 154 - July

National Lampoon 28 - July



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e2

REVIEWS

SUPERMAN 254: Oh..come on Denny O'Neil--you have got to be kidding with "The Boy Who Stole Superman's Powers." First off, this story is a major change in Superman's life (good job), but the story is not very original (bad job). The whole story smacks of Fawcett's Capt Marvel, complete with magic word (Lynx) to regain one's super-powers. Also Billy (Batson) and the crippled shtick (from Capt Marvel Jr.). Not being satisfied to steal his premise alone, Denny paraphrases Star Trek's opening to get the Alien's speech. The entire story was very un-original and not at all typical O'Neil (which is usually very good.).

The back feature, "The Baby Who Could Walk Through Walls," was a fairly good story by Len Wein (probably DC's second best writer after O'Neil). The story was well-written and original, but the ending was too predictable. The art by Adams was up to his "super-hero" stuff and proved his great talent.

To recap--all I have to say about the first story is -- HOLY MOLEY!/ Paul Hugli

ADVENTURE COMICS 419: I don't really like Supergirl, but I want to say that it is getting better, mostly because of the fine art by DeZuniga. Al Toth's Black Canary was nice and was done in a style that none but Toth can manage. Zatanna was probably my favorite in this issue of Adventure. It had a good plot, but I missed the Morrow art (even so, Giordano did a great job). As for the Phantom Stranger and Enchantress reprints...I don't have much to say about them./Hugli

ACTION COMICS 412: The lead story was a typical Superman story from 1968 or so with nice art by Swan & Anderson (two vastly underrated artists). The ending was very well done though. The second Superman feature wasn't anything special. Just a Kal-El and Krypto sort of piece. The best part of the issue was the two page "Superman Legend." /Hugli

next ish:

Next issue etc/tcr goes back to normal with news, coming comics, reviews, the Wandering Fan, the Undergrounds as seen by Bud Plant, Fan News, and MartyPasko on the letter column regulars. 18 pgs.

E/T No. 87 WILL BE MAILED ON JULY 20. (It's later in the month because I have to recover from July con).

ETC.

Hello there. Welcome to the special convention issue of ETC/TCR. This isn't a 'double' ish or any other such nonsense. I've just added 10 pages to boost sales at the various cons that this mag'll be at over the summer. There are a lot of ads in this one, I readily admit, but that's the only way that I could bring up the size & not the price. Even with all the ads, you're still getting about six or seven extra pages of content. Next ish'll be back to the standard 18 pages.

Last issue two new columns began--UNDERGROUNDS and HAPPENINGS. Both will appear semi-regularly in an effort to broaden my news coverage. RADAR IN THE VOID is going over to bi-monthly schedule, at Tom's request. Seems he wasn't getting enough fan mail. What did I say about writing LOCS? I really would appreciate letters about this mag.

Coming in the summer issues: Marty Pasko taking a long look at the legends surrounding 'lettercol regulars', and Duffy Vohland's long-promised feature on the status of fandom.

Hey--in this issue is a feature entitled TRUE CONFESSIONS. Itreally is true, and maybe it'll give you some insight into the things behind a fan publishing empire. There'll be two more installments in future issues.

Anyone who'll be in town for July Con is invited to either a) stop & say hello at my table, b) give me a call and gab about your likes & dislikes re:comix,(451-2751) or c) drop by ye olde fanzine factory. If you tell me in advance I can probably even invite you over one day when the whole staff is around.

It's been a while so here again is a public thank you to the coallation team: PK Kupperberg, Steve Gilary, Liam O'Connor, Bob McWalters, Jerry Berger, Jim Glenn, Bob Keenan, Ed Manley, John Q. Doe, and all the other Brooklyn barbarians.

Happy convention summer to you all,

Paul

THE COVER: An Alan Kupperberg/Steve Mitchell daydream of the meeting of two famous escape artists. Both characters are (c) 1972 by National Periodical Publications.

the Wandering Fan

TONY ISABELLA

Investigative reporting is a big thing in journalism today. Hardly a day goes by without some diligent member of the newspaper industry making some astounding revelation. A secret memo from an important government official can shake the world when it turns up in Jack Anderson's column. Every major newspaper is scrambling to find good investigative reporters of their own. Some have as many as a dozen. One of Cleveland's investigative reporters found evidence of marine life living in super-polluted Lake Erie. He would have had the scoop of the year if it decided not hadn't eaten him.

Always quick to recognize a new service we can offer our many readers (and a way to make a few more bucks), Etcetera is proud to present the first in our own series of investigative articles on a hitherto unrevealed facet of comic book history...

MY NAME IS LYLA LERROL .
FLY ME TO KRYPTON

I was sitting at my typewriter working on my coming expose of Joe Brancatelli's connection with the new gang war springing up in New York when my lovely assistant Raquel Schwartz tossed a special delivery package on my pizza. I opened it up. It was a paperback copy of The Contest by Mort Weisinger. Insidewas a note:

> I would have called you, but I have a code...I have a cold. The photos I took of the seventh planet are absolutely beautiful. I'll send you nine of them. Really liked your last article. You're the Superman of fandom, hell, of America. This is the first letter of this kind I've ever written. Hah! Every letter I got while at DC had that line. Hope you like the book I'm enclosing for you to read. About this letter...do you think Paul will print it? Best wishes, Uncle Mortie.

Miss Schwartz was puzzled by the way the sender had underlined several seemingly unimportant and unrelated words.The name on the message also puzzled her. She knew I had no Uncle Mortie. My newshound instincts came into play. Of course! It was a code of some kind!

The enormity of this situation frightened me. Mort Weisinger had something to tell me that he couldn't entrust to a letter or a telephone call. The reference to "code" was the key. The message he was giving me was in one of the Supermen of America codes. The relevant code was Uranus No. 9 and the message was to be found inside The Contest, the first letter of every line! The code was an ingenious scheme. No one but a comics fan like myself could catch on to what Mort's innocent little note was really saying!

What really frightened me was Mort's coded plea for the truth he was revealing to be printed. This was something big. I called Quartuccio's Paragon Pizza Parlor for another pizza, lifted Mort's book out of the pepperoni, and started translating the code. Long hours later, when I finally finished this job, I realized what had happened. Raquel had made off with my pizza.

No less shocking was the story contained in the coded message sent me by Uncle Mortie...

"I, Mort Weisinger, have been editor of Superman for over ten years as I write these words, hidden within the letters of another story. Not long ago, I decided to resign my editor's post. I was retiring to enjoy the profits from this book. Or so I told all of my friends. I'm sure they believed me. But that was not the real reason! For sanity's sake, knowing what I know, I must escape the comic books that have meant so much to me for so long.

"My decision was made for me the night I received a call from a woman who said she was a reporter. I was working late at the DC offices. She wanted an interview and, though I had deadlines that had to be met, I invited her to come over right then. Carmine has a thing about free publicity. I was stunned when she came through the door. It wasn't so much her amazing beauty, but the fact that she was a ringer for Lyla Lerrol, the Kryptonian actress that Jerry Siegel and Wayne Boring had created. Tall, blond, like a Venus on Earth.

"I told her of the coincedence. She looked at me with all the sadness of a universe in her eyes and slowly said, 'It is not a coincedence, Mr. Weisinger. I am Lyla Lerrol.' I think I gasped for breath at that moment. I knew it was the truth!

CONTINUED ON THE NEXT PAGE...

"And the story she told me horrified me. Krypton was not the fictitious world we had thought, not eternally malleable, not able to change the way I had changed it to fit whatever story was on my desk. The horror was that I and my writers were influencing every person on Krypton through our stories. Whenever we changed a part of Krypton's history in our stories, it was changed in reality. I had put Krypton through over ten years of continuous culture shock and driven most of its population mad.

"That damage could be repared, though. What couldn't be repaired was the physical damage done to the planet. Krypton was an unstable world. It could not withstand the constant counter-force of rockets blasting off from its surface. When Jor-El sent Krypto into space, he damaged the planet. Every time Krypton sent a condemned criminal into orbit, the planet was damaged. Whenever, for the sake of a story, I introduced a new survivor of Krypton...that was too much to bear. I was murdering a planet! Something had to be done. But what?

"I couldn't stay on as editor with the knowledge of the power DC held over 12 billion Kryptonians, but I had to be sure the editors who succeeded me didn't make the same mistakes I did. With a brain control device, I have implanted suggestions in the minds of every possable successor -- Nelson, Julie, Joe, Dick -- I even flew to California on the slim chance the Carmine might hire Jack Kirby away from Marvel like he's been planning. All of these editors are now incapable of buying any story that has anything to do with a rocket blasting off from Krypton.

"I am going to Krypton with Lyla to see if I can amend for my years of unthinking editing. Culture shock can be serious, but we think we can handle it, now that the physical danger is gone. Let us hope we are correct.

"We have developed a teleportation beam as an alternative means of travel. I am sending a specially prepared copy of my book to a writer there, someone I can count on to make the truth known. I'd like to end this with the fervant hope that someday I will able to return to Earth, my work here completed."

And so ended the Weisinger papers. I couldn't believe what I read until a call to his apartment confirmed Mort's abscence. His landlady had no idea where he went or even when. He had been gone for over a year, though.

I sent a copy of the Weisinger papers

CONT. AT BOTTOM OF NEXT COLUMN...

Shazam Awards!

The second annual ACBA Awards were given out on May 30th. Dick Giordano gave the opening speech and presenters included Gil Kane, Carmine Infantino, Stan Lee, and Barry Smith. A fine meal & a good time were had by all in the words of our reporter. The winners...

Best Colorist...Titjana Wood

Best Letterer...Gaspar Saladiano

Special Achievement by an Individual... Jack Kirby

Forlegn Artist...Frank Bellamy of the UK

Special Recognition...Gil Kane for Blackmark

Best Single Story..."Snowbirds Don't Fly" from Green Lantern/Green Arrow 85

Best Continuing Feature...Conan

Outstanding New Talent...Rich Corben and Mike Kaluta (tie)

Best Penciller (dramatic)...Neal Adams

Best Inker (d)...Dick Giordano

Best Writer (d)...Roy Thomas

Best Penciller (humor)...Dan DeCarlo

Best Inker (h)...Henry Scarpelli

Best Writer (h)...John Albano

Hall Of Fame Award...Will Eisner

(The awards were listed in order of their presentation. Jack Kirby's award was accepted by Nelson Bridwell and will be given to him when he comes in for the July Comic Art Convention.)

SPECIAL CONGRATULATIONS TO JACK KIRBY ON THE OCCAISION OF HIS HAVING BECOME A GRANDFATHER WITH THE BIRTH (TO MR. & MRS. NEAL KIRBY) OF TRACY LYNN, 6 POUNDS, 8 OUNCES ON MAY 12.

THE WANDERING FAN - conclusion

to Carmine Infantino as extra insurance that Krypton would live. That very day, a copy of the new Etcetera came. Lois Lane No. 128, edited by Dorothy Woolfolk and written by Cary Bates, would feature a story entitle "The Invasion From Krypton" about a secret invasion fleet that left Krypton decades ago to conquer the universe.

I was not surprised when I heard, a few days after this, that Carmine Infantino had stepped out of his office window followed by the entire National staff and fallen nearly twenty stories to their deaths.

COMIX HISTORY

The Great Picto-Fiction Fade-Out!

RICKEY SHANKLIN

After the initial impact of the Comics Code had subsided, EC began to search for a way around the code. EXTRA 3, published in mid-55, contained a story entitled:"Dateline:Algiers" which starred Keith Michaels. Instead of being told in panels with balloons and captions, it was primarily text, will illustrations inserted at the rate of three or four to a page. (Some of the illos had balloons with further diologue.)

When reader reaction had been assessed and evaluated, SHOCK ILLUSTRATED was released. This was the first "Picto-Fiction" mag! The format of P-F was the use of borderless panels, sometimes consisting of an illustration with continuity printed under it, and sometimes consisting of an entire panel of continuity; these were not captions, nor were balloons used; it was merely a means by which many illustrations were used, instead of the usual 1-4 per story of other magazines.

CRIME ILLUSTRATED and TERROR ILLUSTRATED followed two months later, with CONFESSIONS ILLUSTRATED appearing two months after these. The shock, crime,and terror stories tried for punch endings. The crime stories were almost invariably murders. Four of the ten terror stories published were fantasies. Many of the shock stories were psycho-analysis-type tales, some of them incredibly boring. They were built around such seemingly exciting themes as dope addiction, impotance, wife-swapping and pederasty. All handled with such good taste as to be positively boring.

EC had long since dropped love comics, but CONFESSIONS ILLUSTRATED was, apparently, an attempt to compete with the love magazines. Five of the ten stories in this title had gloomily downbeat endings, with girls paying the penalties of High Living and Sin. A sample line from one story is: "It lies upon my heart like a stone to know that I was the teen age gang-moll who carried the zip-gun that robbed my brother of a happy, natural life!" The author of every one of the stories was, reportedly Daniel Keyes, who went on to write the Hugo-winning "Flowers For Algernon", which was made into the movie, "Goodbye, Charlie".

So abrupt was the death of Picto-Fiction, that SHOCK ILLUSTRATED 3 had already been printed when the word came to end it all. Only 200 copies were coallated, and hand stapled by Al Feldstein, to be handed out to the staff and a few friends. (A few stands in NYC carried it.)

Several years later, in 1959, Hastings Associates(a small company) published a magazine entitled EERIE TALES. This mag, using the Picto-Fiction format, lasted only one issue,but contained artwork by Gray Morrow, George Tuska, Paul Reinman, and others. With this mag, Picto-Fiction died its second (and final) death.

After a span of five years, Warren published a mag similar to its forerunners. CREEPY,released in 1964, used a combination of earlier attempts and produced a new look (at an old idea). Non-code stories,told in regular comic format but based on horror, comprised the book. Partially because of the artists (Crandall,Davis,Evans,Frazetta,Morrow,Orlando, Torres,Williamson and Whitman, and partially because of the overall quality of the stories themselves(based on plots by Orlando), it caught on. The wave of "new look" comics had begun!

Warren followed up on the success of CREEPY with BLAZING COMBAT, a war title along the same line is 1965. It lasted only four issues, for unknown reasons. Several theories are:poor sales, circulation,distribution,and the fact that it was a pro-war mag, which was not in vogue at the time due to the Vietnam crisis. March of 66 saw the release of a companion magazine to CREEPY--EERIE.

HIS NAME IS SAVAGE 1 his the stands in May of 68. This, a non-code hero mag by Gil Kane, introduced Savage--a sadistic combination of Nick Fury, James Bond, and Mr A. The art was excellent and has been unequaled by Kane to date. The reasons behind its death after one issue were never explained.

Marvel threw the much advertised SPIDER-MAN SPECTACULAR at the public a month later. The first issue was in black & white, the second and last in color. It was little more than an oversized Spidey comic.

A freak magazine, HERCWLES 8 surprised many who saw it during the summer of 68. Interrupting a 12 issue set of comics with this magazine version, Charlton tasted bitter failure...mostly due to the distribution since it wasn't too

CONTINUED ON PAGE 27.....

Here are some of the features of the biggest Comic Art Convention ever. As usual, too many arrangements are still in progress to be announced now, but again, as usual, there will be more than you expect! Count on it!

ART EXHIBITS

A special exhibit room at the Con will be set aside for a display of the work of Vaughn Bodé, Jeff Jones, and Berni Wrightson. Another, similar room will feature the work of Jim Steranko and Mike Hinge. The works on exhibit will consist mainly of material never before exhibited.

THE GOETE AWARDS

The second annual Goëte Awards will be announced and presented to the winners of comic fandom's biggest and best run poll at the convention.

THE ED APRILL AWARD

A special award, to be called from now on the Ed Aprill Award, will be presented to someone for the most outstanding acheivement in the comic art field by a non-professional. We hope that this tribute fits the man who it was named after.

FLOOR SHOW

An entertainment is being prepared by Ken Kraft, 142 Main Ave, Sea Cliff, NY 11579. It will consist of short acts, songs, music, and parodies. Can you help? Please contact Ken.

AMATEUR ART DISPLAY

You may enter one large piece of two smaller ones (our judgement will have to be final). Entries may be sent to Chris Goldberg, 5 Martin Lane, Old Bethpage, NY 11804. We will display all we have room for but if we run out of room, we will limit the entries to those who notify Chris in advance of what they would be bringing.

COSTUME PARADE

The Costume Parade this year will earn the winners of first, second, and third places a $100 savings bond, a $50 savings bond, and a $25 bond, respectively. Last year's spectacle was as colorful a costume event as has ever been seen, and this one can be better, bigger, and more extravagent. To enter, just be at the Con with your costume. For details, write: Debbie Feliziani, 36 Harrison Place, Farmingdale, NY 11735.

POPEYE DISPLAY

The Popeye exhibit will span the more than forty years of one of the most enjoyable cartoon characters ever. You will see games, toys, books, artwork, all relating to Popeye & Co. Featured as one of the convention's honored guests is Bud Sagendorf, who has drawn Popeye's adventures for forty years. Mr. Sagendorf will demonstrate how the strip is created and answer questions from the audience.

NATIONAL LAMPOON

Doug Kenny, of the National Lampoon magazine, will give a talk about Nat Lamp and its place on the newsstand in relation to comics.

ACBA AWARDS

The Academy Of The Comic Book Arts will present the Billy Awards, companions to its Shazam Awards, to the winners chosen by its supporting members.

PANEL ON 'COMIX'

John (the Mad) Peck and Les Daniels will discuss some of the problems of research into comic book history, and relate some of their interesting encounters while gathering information for their book, Comix.

FANZINE TABLE

Fans will be able to get current issues of all the S.F.C.A. fanzines including the Rocket's Blast, Graphic Story World, Etcetera/Comic Reader, and many more popular magazines plus, back in print at last, all four issues of Squa-Tront. Zine editors: the cost is only $5 for any and all of your mags. Write Paul Levitz at 393 E 58 St, Bklyn, NY 11203.

PROGRESS REPORT CONTINUES ON Pg 23
THE CONVENTION AD FOLLOWS Pg 16&17

1972 NEW YORK COMIC CON

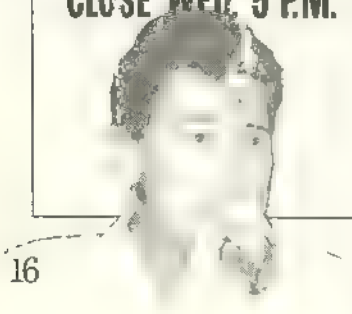
CONVENTION CHAIRMAN
PHIL SEULING
621 AVENUE Z
BROOKLYN, NEW YORK 11223

This year the Comic Art Convention celebrates its Fifth Anniversary! Five years of the grandest and most exciting events of the year for collectors, fans, and students of comic art, and for watchers of the current scene! Five big years . . . and the celebration will fit the occasion.

To be sure that we can fit everything in, we are running five full days, the first five days in July, five days of exhibits, award presentations, guests, movies, panels, slide shows, speakers, question-and-answer sessions, auctions, comic books for sale, art displays, and the chance to meet the people in the comic art scene!

This is the big one. This is where it all begins. This is the 1972 Comic Art Convention

SAT. - JULY 1
SUN. - JULY 2
MON. - JULY 3
TUES. - JULY 4
WED. - JULY 5
10 A.M. TO 10 P.M.
CLOSE WED. 5 P.M.



★ MEMBERSHIP

Daily membership is $2.50 per day, available only at the door

Regular membership covering all five days is $7.00

Special membership is free to you if you register at the Statler-Hilton during the convention. If you plan to stay at the hotel, fill in the attached Hotel Reservation Form and return it to the convention (not the hotel) and we will make your reservation for you.

Supporting (non-attending) membership is $2.50. Supporting members will receive the Program Book by mail. Supporting membership may be converted to regular membership at the door for an additional $4.50.

All members, regular, special, or supporting, who register in advance, will receive the program. Those who register before June 1st will be listed in order of registration in the program.

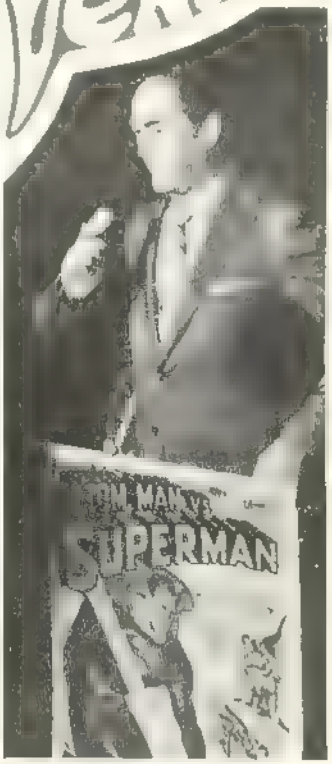
★ HOTEL

Special room rates for convention members are:

SINGLE:	19.00
DOUBLE OR TWIN	25.00 (12.50 per person)
TRIPLE	24.00 (8.00 per person)
QUAD.	28.00 (7.00 per person)

These special rates are below the regular Statler-Hilton rates and will apply to your full stay, whether it extends before or after the convention.

The fully air-conditioned Statler-Hilton is known as "The Most Complete Hotel" in New York City. It has over 2000 rooms and is centrally located across from Pennsylvania Station and the New Madison Square Garden—a few blocks from the Empire State Building and New York's great department stores. It's also conveniently located on all subway routes, and is a single subway stop from the Port Authority Bus Terminal.



★ LUNCHEON

There will be an Awards Luncheon to honor two special guests on Tuesday, July 4. Guests have not yet been selected, but will be in keeping with the All-Star cast honored at previous Comic Art Conventions.

Luncheon tickets are $7.50 and may be ordered in advance by using the attached coupon. It is possible that we will have a limit to the number of places at the luncheon, so that reserving your place well in advance would be a sound idea.

☐ REGULAR MEMBERSHIPS @ 7.00 _____

☐ SUPPORTING MEMBERSHIPS @ 2.50 _____

☐ LUNCHEON TICKETS @ 7.50 _____

☐ SPECIAL MEMBERSHIPS ENCLOSE FILLED OUT HOTEL FORM

Make checks and money orders payable to
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621 AVE Z
BROOKLYN, N.Y.
11224

★ DISCOUNT ★
WITH THIS COUPON SUBTRACT ONE DOLLAR FROM THE FULL $7.00 MEMBERSHIP — OR FIFTY CENTS FROM A DAILY MEMBERSHIP!
(ONE DISCOUNT PER MEMBERSHIP ONLY)

NAMES OF REGISTRANTS

NAME _____
ADDRESS _____
CITY & STATE _____
NAME _____
ADDRESS _____
CITY & STATE _____

OTHERS PLEASE LIST ON SEPARATE SHEET

TOTAL $ ENCLOSED _____

★ DEALERS

Tables are available in two categories. It is up to you to decide which category you are in. No selling may take place anywhere at the Convention except in the dealers' area.

Full Dealers: a full-sized table for all five days is $50.00 until May. 15. After that date the price will go up to $60.00. Additional tables are the same price. Early notice will enable us to plan better and assure you of a good location. When all tables are sold, no further space can be created! Please note.

Junior Dealers: Small (Bridge) tables are available at $10.00 per day per table. For example, a table for two days is $20.00. Specify which days you want.

Please send dealer fees to Phil Seuling. You will receive further information regarding procedures some time before the Convention.

★ ADVERTISING

The Program will be 96 pages, with square-back binding and covers in color. It will reach more than 4000 people. Ad rates are as follows:

	Professional	Fan
Double-Page Spread	100.00	60.00
Full Page	60.00	40.00
Half Page	40.00	25.00

★ TIMES

Friday evening June 30 Pre-registration begins at 6:00 P.M.

Saturday through Tuesday, July 1-4. Convention opens daily at 10 A.M., closes down at 10 P.M., and there will be films, films, and films — Until 6 A.M.!

Wednesday, July 5, Opens 10 A.M., closes at 5:00 P.M.

HOTEL ROOM RESERVATION FORM

[] Single [] Double [] Twin [] Triple [] Quad

Please fill in names of all occupants.

Name _____
Address _____
City, State & Zip _____
Name _____
Address _____
City, State & Zip _____
Name _____
Address _____
City, State & Zip _____
Name _____
Address _____
City, State & Zip _____

Arrival Date _____ Hour _____ AM PM
Departure Date _____ Hour _____ AM/PM

TRUE CONFESSIONS PAUL KUPPERBERG

In response to thousands of demands (that we not print this) here is the true story of the origin of Etcetera, written by Paul Kupperberg, who co-edited the first 5 issues of Etc. in the days before The Comic Reader was resurected.

Often in the hallowed halls of the Etcetera building one can hear a voice exclaim, "Hey, remember how we started back last February with only $20?" and the automatic reply, "Yeah Paul, I remember...now shut up and type!" It's those bits of memorabilia that make things so pleasant over at 393 East 58th Street.

Anyhow, many of you have asked how & why Etcetera got started and how it operates. So, in a series of three articles, I'm going to reveal all the secrets (as if you really care) of this great fanzine (I'm going to interject as much humor as possible into this series). So..

THE MAKING OF ETCETERA:A FANDOM ODDITTY

It all began one cold wintery day in Febrauary of 1971. Paul Levitz and I were sitting around the old pot-bellied stove at his house munching on fried eel tails when suddenly I said, "Wanna start another fanzine?"

Paul shrugged and replied, "Why not?" as he popped a pimple on his nose.

"I mean a good news-zine!"

Paul threw some wood and eighteen copies of Archie & Veronica comics on the fire and stroked his pedigeed schnauzer behind her left ear. "Sure!"

"We can do it mimeo...it's cheaper."

Paul sat forward in his chair and uttered a single word...

"Offset!"

I gasped and muttered something about it costing too much.

Paul smiled, leaned back as a pimple popped on his ear. He didn't speak again until the following day.

We walked over to a neighborhood printer and asked him, "How much would ya charge to print 200 copies of a fanzine?"

The printer chuckled coyly and said, "What in hell is a fanzine?"

We told him.

"Oh. Well, normally I'd charge five bucks; but since yer such suckers, it'll be $16."

It was all set.

Now all we needed was a name, news, and a few articles (and the sixteen dollars) and we'd be ready to go to print anytime.

"Gotta advertise our fanzine," I said.

"First we need a name," said Paul, a small lightbulb appearing over his head.

"How about Witzend?"

"Somehow," he said, "I don't think that'll do."

"How about Newfangles?"

"Nope."

"The Comic Reader?"

"No! No! No! It's got to be a name that people'll remember, easy to say, etcetera."

"That's it!" I shouted! "That's it! You just said!"

"You mean Easy To Say? That's a ridiculous name.."

"No, Etcetera!"

"Eureaka!" he yelled.

"No dummy...Etcetera!"

Now we had it all. We did up a logo, wrote some articles, had a printer, and we managed to get news. How? We obtain new by praying to the god of greed, the Great Gak. Once a month a little vulture would light on our window sill and peck out the news on the typewriter with his beak. In return, we would give Gak a human sacrifice twice a month. (we lost more friends that way).

Our first (invisable) ad appeared in a well known weely adzine whose editor has since turned into a four toed frog. (Gak power!)

But hell, we didn't let one invisable ad bother us. After we dried our eyes we set to work. A few days later we received a plug in Newfangles which highly recommended us to the poor, unsuspecting public.

And that, dear readers, is how Etcetera was born!

COMING SOON: Chapter 2:Turning Points

NOTE TO YOU!

I fully expect to see every one of my subscribers who shows up at the July 4th bash to drop by my table and say hello. I want your thoughts, comments, and suggestions on Etc/TCR. Even if I happen not to be at my table at the time when you stop by there'll be a crowd of staffers including most of my columnists floating around the table so please do stop and say hello. The fun of a con is the folk, so help make this is a fun week for all of us at Etcetera & The Comic Reader. Thanx,Paul.

COMBAT KELLY & HIS DEADLY DOZEN --This is the best humor book ever put out by Marvel. It's rumored to be a war book and, considering it from the point of view it is, in a word, bad. The script is by Gary Friedrich with art by Ayers and Mooney. It's the story of a corperal, eight unknown cons from a military prison, one chick, Dino and Percy from the Howlers, and Jay Little Bear from Captain Savage's defunct book. It's more or less a bad take-off on an excellent book and movie, The Dirty Dozen. Gary Friedrich, who has done his share of war stories turned out his minimum-opus with this book. Oh yeah, it even has its very own homicidal maniac (Everybody should have one). Anyway, I highly recommend this book to those of you who have been searching for a book combining the virtues of Laurel & Hardy and the adventures of the Marquis de Sade./Kupperberg

WANTED 1: Okay, I'm prejudiced, I like to see stories that I haven't read before in reprint mags. And when I know that something is going to be great with its third issue, I have an influenced view of the first. Anyway, I enjoyed the first Wanted. It was no DC Super-Spectacular, but all the stories were over a decade old. The premise is good to a degree. There are plenty of costumed villain stories for the later heroes, but since editor Bridwell is planning to use golden age material beginning with the third, it is sure to get a lot harder to find such stories. Wildcat, for instance, only fought two costumed villains. But let us wait and see... /Levitz.

THE DEFENDERS 1: "I Slay By The Stars" is the title of Marvel's newest mag's debut. This new team has appeared in the first three issues of Marvel Feature. The story was by Steve Englehart (who seems to be writing everything--but that's not a complaint!) with art by Sal Buscema and Frank Giacoia. Overall, No.1 is the best of the four published tales. The story is great (thank god for Steve) and the art, while not earth-shattering, is a vast improvement over Ross Andru's.

This issue involves old foes of Doc Strange from No. 183 of his mag, as well as issues of Subby and Hulk. Oh yes, speaking of Doc Strange, let me take a moment to recommend his new series in M. Premiere. It's Marvel's best new strip in a long while. Buy it!

The Defenders is a good book and it shows much promise. If Steve keeps up this level of scripting, then we're in for a nice bi-monthly treat. /Kupperberg

WEIRD MYSTERY TALES 1. When Spirit World (the Kirby b/w) died after its first issue, there was at least a complete issue's worth of material left in the files. So, NPP decided to put them to use in a more conventional form.

One of the stories was used in Dark Mansion 7. The rest of them are to be used in Weird Mystery. This issue's installment, "Horoscope Phenomenon", is a very typical SW story except that it shows an improvement over those already seen because of Royer's inks.

The Weird part of thetitle is there for two-fold purposes: to aid sales and to relate the book to the established NPP horror mags. Haven't you noticed the current crop of Weird Western, Weird War, ERB's Weird Worlds, et al (Hmm... I'm waiting for Weird Romance...).

The Howard Purcell stories are from an all-Purcell book that was planned a few years back. "The Brothers Beaumont" takes off from "The Brothers Karamazov" except for technical details.

Oh yes, I neglected to mention that the stories have a new introduction by Berni Wrightson.

It's a nice book, although its too typical a 'weird' title. /Kupperberg.

NEWS CLIPS

Al Shuster's Star Trek Con is turning into a road show. It's going to be a part of the Detroit Triple Fan Fair this summer. Maybe if he reaches every town the networks will realise that there are people who enjoy ST. /// Phil Seuling's new price list has probably reached you by now, but if you're one of the very few fans not on his maxi-mailing list, write for a copy to 621 Ave Z, Bklyn, NY11223.

FANZINE REVIEWS

BADTIME STORIES by BERNI WRIGHTSON. Be it craftint development, pencil, wash or pen and ink, Berni Wrightson can do it--and he can do it a hell of a lot better that anybody else. This is dramatically proven in a collection of six of his stories entitled "Badtime Stories."

Badtime Stories, a 48 page black/white book printed on heavy, slick paper, is about the finest piece of work seen by anybody. The stories range from humor to sword & sorcery to EC shock ending type stories. Also included in this volume is "Uncle Bill's Barrel," Wrightson's first published story.

The heavy covers feature a full color pen-and-ink drawing on the front and a full color painting on the back. Between the two covers is pure magic.

I really don't know what else to say about Badtime Stories, except that it is the most beautiful thing ever produced by either pro or fan.

Don't take my word for it. Invest the $5 and find out for yourself.

Badtime Stories by Berni Wrightson is available for $5 from: Graphic Masters, Box 326, Great Neck, NY 11021/Kupperberg

THE GOLDEN AGE COLLECTOR 1 is the start of another fine reprint book of golden age material from the SFCA. It includes the first story of the Web by Cassone and an episode of Stormy Foster, The Great Defender by either Fine or Crandall. Steel Sterling and Meteor Martin by Basil Wolverton are also inside. Several reprinted covers and a new one by Don Newton round out the issue. The reproduction is fantastic, the art for the most part good. If you are interested in the golden age--buy it! You can't go wrong. The Golden Age Collector is published by the SFCA, 9875 SW 212 St, Miami, Fa 33157. $1.25 a copy. 48 interior pages. /Liam O'Connor.

ABRAXAS 1: is a strip zine. The art is not what we are now used to in a strip mag butit is great fan art and Walt Simonson is going to go all the way in fandom before he finishes. The story is also great. The script concerns four men who are turned into the elemental incarnations of Satan but want to use their powers for justice. A second strip, entitled "Cause & Effect" is also well written but has poorer art. Filling out the issue are two one-page stories of Geezis Kryst, one very funny, one very true, both worthwhile; and a Fantuccio sketch. The issue as a whole is good and I highly recommend it. Abraxas 1 is $1.25 from Rickey L. Shanklin, 4205 1/2 Fitch Ave, Baltimore, Md 21236. 28 pgs. /Liam O'Connor

THE ROCKET'S BLAST-COMICOLLECTOR: RBCC is the only zine left that's older than the TCR portion of etc/tcr (or at least the Comicollector part is) and over the dozen or so years that it's been around, it still is one of the best. It has very good columns including The Williamson Collector, The Pulps, Howard Siegel's and Ray Miller's Information Center (an old TCR feature for nostalgia buffs). All this is in an adzine (and a damn effective one judging from e/t's last ad). The Williamson Collector is newly moved over from Collage, one of Love's defunct mags. A report on the Miami Con was an extra text piece in no. 90. Information Center will supply any info you want or need about old comix. Siegel's col is a favorite of mine because of the comments, opinions and rebuttals. Pulps is my favorite because I collect them. No great works of literature or art in the RBCC, just honest opinions and facts. Serials, another column, talked about Fighting Devil Dog in no. 90. Overall, the competition with Buyers' Guide has improved the RBCC greatly and if they keep improving it will be a great mag. P.S. I forgot to mention the 100 or more pages of ads for every thing comic arty under the sun.
RBCC is monthly, available for various prices (sample copy $1 or $1.25 by first class mail) from The SFCA (G.B. Love, editor), 2875 W 212 St, Miami, Fa.
/Liam O'Connor

THE ART OF

Gil Kane and Neal Adams

UNFINISHED WORKS A PORTFOLIO This epic publication is a real steal at only $1.50 a copy. It contains 36 pages of never before published art from His Name is... Savage! No. 2 & 3. These beautiful renditions are by Neal Adams, G. Kane and Gray Morrow. Above are just a few of the panels from this fantastic publication brought to you by *Phase Publications*. Featured on the cover is a dynamic painting originally scheduled for Savage No. 3. Out in September, 1972. Only $1.50

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Neal Adams promises to be the Hal Foster of comic art today. His prodigious craft and talent displayed in his work will make him endure as classic to our generation as Foster is to his. It would be pointless to pick on other artists today that, conciously or not, allow their art to resemble Adams', A shadow of him is bound to appear in most everyone's work, he is so pervasive. I discount Bob Brown's and Irv Novick's Adamsesque version of the Batman as less a product of free choice and more the pressure of their editor's hand.

But, aspects of Neal Adams are commercially profitable to imitate. The initially significant aspect of his work is that he has brought comic art as close to cinematic realism as anyone would want to get. That is his magic. It's significant for many reasons. Editors find any artwork that approximates photography eminently desireable both from a personal standpoint-editors being basically all of the same cut everywhere-and because they realize the majority of readers in any age/income group readily understand and enjoy that idiom.

Certainly clarity is essential to good comic art. In the 40's there were many artists who became adapt at styles that were mechanically perfect and gave their work above all:clarity. Jack Burnley comes to mind. But the taste of mechanical reproduction of any kind is bitter to people today, sensitized as we are against the intrusion of anything mechanical in our lives, and so none of these styles survived into the present. However, it did not go unnoticed when Mr Adams appeared on the scene with a mechanically perfect style that allowed him masterly clarity without the old pitfall. No one could analyse how he did it. And withthe usual myopia born of creative starvation and greed, the professionals began studying his work rather than the raw materials of his inspiration. This is akin to the well known sight of carts before horses. Consequently, all they were picking up was Adams' technique, but not his beauty. We now have a bundle of artists who by Adams inspiration - or editors likewise inspiped to hire same - are again interested in mechanical perfection in their work and falling right into the trap of tasting mechanical. Here I would mention Gray Morrow, Tony DeZuniga, and Tom Palmer.

The beauty of Neal Adams that they are unaware of, or unable to grasp, is the humanism and accent on real human detail with which he imbues his style to make it palatable. His cinematic technique is just a convienent idiom or meathod in which to sketch his humanity; by itself, it offers no salvation. That fact is obvious to most readers that Adams excels at closing the gap between his technique and his ends while the others are simply less talented. The deficiencies of these other men become painful when they attempt to create some of Adams' better known effects such as his aggressive portraits. Ton convey intense agression takes more drawing than most comic art styles have to offer. Most of them do poorly at conveying sincere emotion of any sort, let alone a believable atmosphere for it. And when they try to get down this unsavory emotion, the negative effect is compounded by their superficial rendering. The same failure occurs when these men and others attempt other well known Adams effects that require an intense sense of cinematic reality to become believeable, like foreshortened anatomy, for instance. No one else has the knowledge or the passion for anatomy to make Adamsesque foreshortening look legitimate other than Adams himself.

There is much to be learned from his work about how to draw comics better, but the information is so well synthesized into his dazzling and compelling and complex technique that for the most part, students would do better to begin more modestly. Your best bet,if his particular technique intriques you,is to make a concerned study of cinema and the idiom of photographic visual media today.

One very healthy influence Neal Adams has had on everyone is his making us more aware of good craftsmanship as a beautiful thing in itself within comic art. That's something we've not paid much attention to since Hal Foster, and hopefully this awareness will continue to grow.

PROGRESS REPORT 2 CONT

KEYNOTE SPEAKER

Alex Toth, longtime comic art illustrator whose most recent works are Black Canary and Gallery Of War, will be flying in from California to address the Convention as keynote speaker. Bio by Gil Kane.

PROGRAM BOOK

The 100-page Program Book will include many surprises, including stories by all the top artists. The book includes a Kirby bio by Denny O'Neil, the transcript of last year's luncheon, and more. By the by, plans are already afoot for next years Program Book.

LOCATION

July Con will include a dealers room, a junior dealers room, and 10 exhibit rooms.

CONVENTION POSTER

The 1972 Convention Poster is by Sergio Aragones and is quite possibly the most fantastic convention poster ever drawn.

IMPORTANT!!!
THE LUNCHEON WILL BE HELD ON MONDAY NOT ON TUESDAY AS ANNOUNCED!!!

KURTZMAN Q&A

Harvey Kurtzman will host a question & answer session at the convention.

AL WILLIAMSON

Al Williamson will give an informal rap session in a private room about how he works a cartoonist.

WILL EISNER

Will Eisner, this year's Shazam Hall Of Fame Award winner will give out the Ed Aprill Award. Most of the other Shazam winners are expected to attend.

MOVIES

This year there will be films from dawn to dusk. Most of the names of the films are still up in the air (as I write this & get ready to go to press it is not yet June) but additions to those mentioned last ish include the Paramont Superman cartoons and some Popeye Cartoons and the Freak Brothers movie short.

CONVENTION CHAIRMAN
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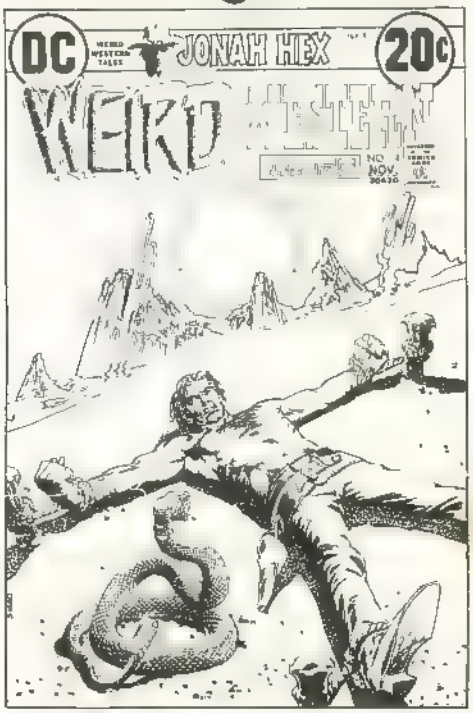

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FAN NEWS

At the Yale University Library an exhibit of rare comic books from the files at National and Marvel has been running. The exhibit was written up in the New York Times, Saturday, May 13, on the page devoted to human interest items. As many as 40 students an hour have dropped by. The organizer is Robert Porfirio, a graduate student. Officials at Yale reportedly have mixed emotions over their most popular exhibit in a while.

Sotheby Parke-Bernet galleries in LA auctioned off over $14,000 worth of comic art and related items, principally involving Disney characters. The top price was $2,000 for a Claes Oldenburg ink wash of the Mouse. A number of Mouse watches were sold, as part of the 200 item auction, as well as an autographed 1936 Lil Abner strip ($50), and Bringing Up Father strips from 1919-1924 ($120). UPI carried this one.

George Trendle, the creator of The Lone Ranger, The Green Hornet, and Sgt Preston of the Yukon, died on May 10 of a heart attack at the age of 87. His death was reported on the UPI wire. Thanks to George Wells for the clippings.

The Cleveland papers at which Don Thompson and Tony Isabella are employed are shut down by a Teamster's Strike. The strike began on May 17. Don is doing some writing for Marvel meanwhile and Tony is catching up on his fanac and backlogging material for the Monster Times.

Speaking of The Times, have you noticed how they've lined up almost every fan writer with a reputation: Don Thompson, Tony Isabella, Mark Evanier, the George-ians, Gary Brown, Mike Uslan, Joe Tomasino, and myself, among others. Now if only we didn't have to kick back 10% of our pay to Branc. Seriously, the Times has raised its price to 60¢ outside NYC.

Welches' Grape Jam now comes in a series of 6 Archie family glasses. A few years back they did a similar run using National characters.

Fantastic Fanzine Special 2 is out from the house of Gary Groth. I have yet to see a copy but soon after it reaches NY, you'll see a review.

Last we heard, Comixscene, the joint effort of Jim Steranko & Gary Brown in the newszine field was still languishing in the Brown basement. It's a pity. Speaking of newsmags, Manny Maris is closing up shop on Fandom's Fanzine and returning everyone's money because he has found that he is unable to keep up the hectic schedule involved.

Ye editor caught an intestinal virus and missed the last Second Sunday. A few days later I heard from Phil and he said he had caught one too. It took him 24 hours to recover, it took me 6 days. Do you think there's a reason why he can do 3 times as much as an ordinary fan?

About 250 French artists and writers visited New York for a week at the end of April. Their activities included presenting Mayor Lindsay with sketches, interviewing Neal Adams, Stan Lee, and Harvey Kurtzman for Franch TV, and throwing two cocktail parties for New York folk. They also ran a private micro-con which only four dealers were invited to--Phil, the Phasers, Bill Morse, and meself. They described the French comixscene as much NEXT PAGE

UNDERGROUNDS

This issue's Undergrounds column is a "news of Rich Corben" feature. Rich, thru his friend and mine, Ken Keller, will regularly brief you on his activities.

Fantagor 2 is going to contain a color strip of Razor The Unhero by Jan Strnad & Rich Corben, a George Metzger color strip entitled "Cycle" with color overlays by Corben, b/w strips by Bliss, Karbonick, Jaxon, and Arnold. Two full color cover paintings by Corben. Rich retains all copyright rights. /// A 6 pg color strip by Corben is slated for the next issue of Graphic Story Magazine.///

Skull 5 features a 10 pg b/w adaptation of Lovecraft's "Rats In The Walls". It is interesting to note that Corben used his own face for the character De La Peor and Ken Keller's for Capt Norrys. /// A two pg strip by Corben went off to Bijou Funnies for eventual publication. It's a humor job and is somewhat of a take-off on Tarzan. /// Skull 4 & 5 will both be special Lovecraft issues. Herb Arnold did a 10 pg "Pickman's Model" for 4. /// Jan Strnad's fanzine Anomaly goes underground with the 4th issue and will feature Corben, Arnold work, and more.

more restrictive in the sense of scripting, yet freer as far as artistic forms, but a smaller field with many less outlets. They were all pleasant and I hope they enjoyed their visit as much as we enjoyed their company.

Jim Steranko showed up at EC Con with a $3 "History Of Comics Calendar", 12 fine illustrations in b/w, some from vol 1, some that I haven't seen, and a color cover. He said that Vol 2 was at the printer and would be mailed out by mid-June.

EC Portfolio 2 is out. Russ Cochran is down to 50 copies left out of his run of the first volume.

The next Star Trek Con will be held on February 16-19 here in New York.

I think I mentioned that Mike Uslan teaches a course in comic art at Indiana University a while back. Anyway, Mike has written a textbook which'll be pubbed this summer and'll be part of an acredited correspondance course. The book leans heavily into sociology and folklore but the contents pages that Mike sent me seemed very interesting. Anyone interested should write: Dr. Wm. Driscoll, Dept Of Continuing Education, Owen Hall, Idiana U, Bloomington, Ind 47401.

England is having their fifth comic art con this upcoming August 5-6 at the Waverley Hotel in London. Anyone who'll be in London at that time might take notice. A supporting membership is available, details from Nick Landau, 10 Ladbroke Walk, London W11 3PW, England.

EC Con took place here in New York on Memorial Day Weekend. Attendance was light and most dealers left early. A lot of the EC folk showed up but they ran out of things to say after a while. A second con is planned for next year.

An updated on the earlier typed bit about Don & Tony's papers. The strike only ran a few days so both are back to earning their money honestly.

Harvey Kurtzman showed up on TV the other day as the star of a Scripto commercial. The bit opens with him seen sketching something on a wall with a Scripto (the sketch is hidden by the angle). The camera pans back to show an enormous mural of Little Annie Fanny and then goes still further back to show that the entire thing has taken place in a prison cell.

Canada's Cosmicon was such a success that a rerun has been slotted for Oct. 27-29 of this year. Planned events include slide shows, twenty five films, and more. More info when it's available. Or write: Cosmicon 2, 51 Compton Crescent, Downsview, Ont, Canada for details.

Le Beaver is the name of a new zine from Canada. It's had about three no.s published and it seems to be a pleasant mimeo newszine devoted exclusively to what's happening in Canada. The page counts runs about 12 and if you're interested in what's essentially a local organ it's available for 20¢ a copy from 17 Holly Rd, Hampstead 254, Montreal, Quebec.

Squa Tront 2 is being put back into print by editor Jerry Weist. This'll put all four issues in print (although very few are left of No. 4). A fifth issue will be published by a new editor: Roger Hill.

Allan Asherman is no longer the editor up at the Monster Times but I'm not sure of who has the title, maybe Joe Kane. Allan will still do work for them. No. 12 will contain a review of Steranko's History by Phil Seuling. 13 is a "Special July Con issue" with a Spiderman article by Gary Brown and an interview with Conway & Romita. In 13 is the first of a series of Fanzine Reviews by the Georgians which will appear in all even numbered issues beginning with 16. More comic articles are on their way into the Monster Times in the future, including more Teletyping by ye editor.

Infinity 4 is not late as result of anything on the part of its editors, Adam Malin and Gary Berman. The book has been tied up at the printers for an eternity now with few signs of coming back quickly. But steps are being taken to get it out.

Witzend 9 will be out by the end of the year, that's the W.C. Fields issue.

Tables for this years three day Creation convention will be sold for $30. Write Adam Malin. Slots will be given on a first come, first served basis and the number of tables is going to be limited by space.

This years Creation will be held on the eighteenth floor of the Statler-Hilton here in NY.

And Mark Hanerfeld, famed former pro & ex-editor of TCR was reported flying to Tibet to become the new Dali Lama. That's the fan world, Thursday, June 1, 1972 AD.

When the Monster Times talks, everybody listens...

And that means that things can get pretty crowded at times. One way to avoid the crowds and beat the rush is to get your very own subscription to THE MONSTER TIMES which is, in case you haven't heard, the first multi-media newspaper, and a fun, informative tabloid devoted exclusively to a lighthearted but hardnosed, factual study of the best aspects (and, just for fun, some of the worse) of the 20th Century pop fantasy renaissance, namely films of the monster-horror variety, Sci-Fi, comics, pulps and all like that . . . items of rabid interest to anyone who digs the fantasy field. The format is, in a nutshell, a Monster-sized tabloid featuring original color cover comics and anxiety-provoking centerfolds on sale every two weeks! Fans cannot afford to miss so much as a single issue. Not only will you miss out on the latest horrorific action, but there's a good chance we might even come looking for *you*!

Some of our upcoming attractions include: A talk with Buster Crabbe; a look at some of the bloodiest horror flicks around, including BRIDES OF BLOOD and the unforgettable BLOOD FIEND; new slants on zombies, vampires, ghouls and geeks; plus special Prehistoric, Superman, and Planet of the Apes issues. This is not to mention original comic strips; movie, book, and record reviews; color centerfolds by topflight fantasy illustrators like Gray Morrow and Mike Kaluta; rare poster art from rare films; and much, much more . . . including our far-out photo-comics—bizarre new treatments of your favorite film classics!

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PICTO-FICTION FADE OUT CONT.

bad. The format was regular comics, but with halftones and wash instead of color.

In September, an unusual mag came from a subsidiary of Marvel: PUSSYCAT! Lasting only one issue, it was a collection of illustrated stories (comics) by Wood, Severin, Mooney and Ward. All of the stories had appeared sporadically in MALE magazine during previous years.

With 69 came VAMPIRELLA 1. Warren had, again, surprised the public with yet another horror mag. This one was female centered, and contained the continuing adventures of Vampirella, the extraterrestrialvampiress, Warren's only continuing feature except for the occassional appearances of Dax in CREEPY.

Shortly after the release of VAMPIRELLA Major Publishers (FOR MONSTERS ONLY) released a title which finally offered some opposition to Warren's line. WEB OF HORROR featured work by Cuti, Bission, Shores, Reese, Wrightson, Kaluta and others in the three issue run of the mag.

Warren, beginning to feel the pressure of a quality horror mag which undereold his (35¢ to his 50¢), made it known that anyone who worked for WEB would not work for him. Needless to say, this move accomplished nothing. Tony Williamsune worked under the pseudonym of Alfred Payan and others simply ignored it. Of the 21 artists and writers who contibuted to WEB, 11 went to work for Warren, either during or after the publication of WEB.

The Wrightson story "Out On A Limb" which appeared in I'll Be Damned, was originally a WEB story.

The next entry into the black & white field was NIGHTMARE published by the newly formed Skywald Publishing Co. in 1970, which started out as a semi-decent effort. Although published on a sometimes irregular basis like PSYCHO (a companion mag released a month later), it displays a degree of quality which is not consistantly matched by Warren's titles. In February Skywald released the first of two issues of a reprint title: THE CRIME MACHINE.

SAVAGE TALES number one (and only) was released in 1971, featuring five stories by Marvel staffers. "The Frost Giant's Daughter" featured Conan by Thomas & Smith. "Fury Of The Femizons" by Lee & Romita was little more than capitalizing on women's lib, yet it was excellent. "Man-Thing" was a new twist to the old Heap series by Conway, Thomas and Gray Morrow. "Black Brother" written by Sergius O'Shaughnessy (don't believe it!) and illoed by Colan & Palmer, had all the excitement of a Spider-Man comic without Spider-Man! Dealing with political & racial tensions, it should have been sent to Jet or Ebony. I don't see the connection between Conan, Man-Thing and the Governor of Africa. "The Night Of The Looter" starring Ka-Zar was, perhaps the most beautiful piece in the book. This, by Lee & Buscema, portrayed Ka-Zar as he truly is.

Three stories, in chopped & censored forms, have been dug out of the files of SAVAGE TALES 2 for use in Marvel comics: The Conan story in Conan 12, the Ka-Zar story in Astonishing Tales 9, and the Man Thing sequence used in Astonishing Tales 12.

On person's opinion on the death of SAVAGE TALES is the difficulty in dealing with a higher priced b&w mag, while Marvel was set up to produce four-color comics.

In August, Hell Rider exploded in an unwarrented display of gore. Nowhere near Skywald's standards it was still worth reading. No.3 was advertised but not released.

National released two Kirby b&ws--SPIRIT WORLD and IN THE DAYS OF THE MOB. Poor distribution & high overhead killed them after one issue each.

Picto-Fiction almost made a comeback when Skywald announced S-F ODYSSEY, a sf b&w which was to buy only first publication rights to stories with copyrights retained by the authors. A Harry Harrison story and Don Thompson's "The New Science" (art by Wrightson) were slated for the first issue.

A cutback on expendatures and copyright jeapordy caused by printing in Canada caused SF ODYSSEY to be scapped.

(The horde of cheap reprint mags which flood the stands were ommitted for one reason--they aren't worth mentioning).

One can but speculate on the future...

NOTES: Special thanx to Don & Maggie Thompson for information on the Picto Fiction titles taken from their soon to be released Comic Book Book. /// Copies of a more complete checklist of illustrated non-comedy mags from 1955 to date are available, free, by sending a SSAE to: Rickey L. Shanklin, 4205½ Fitch Ave, Baltimore, Md 21236.

LATE NEWS FLASH!!!! Scooter and Date With Debbi will be revived to replace Laurel & Hardy in the line-up. The books were rushed through production and will be out on August 1. The no.s are 36 and 18, respectively. Both are edited by Joe Orlando.

Preview

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100 Bags @ $2.50*****500 Bags @ $11.75!
Don't send cash! Allow time for personal checks to clear my bank. Cashier's check or money order preferred (Such orders will be sent immediately. Deduct 25¢ to cover your cost.) I will INSURE ALL ORDERS, and will notify you upon receipt and sending of your order by postal card.
Are you tired of fattening some dealer's wallet? Etc./TCR Editor Paul Levitz and Val Johnston were. They were two of the people who found that I give the BEST and most reliable service. I am a collector. I can trade bags for almost any comics. If you have ANY questions at all, send me a self-addressed, stamped envelope, with your question; whether it pertains to my product, methods, or interests, or even about a trade, and I'll answer your question and send you--free--one of my comic bags. No Obligation!
You must add 50¢ for the 1st 100 and 15¢ more for each 100 thereafter to cover postage, handling, and insurance. If desired, add 25¢ for Special Handling, which will speed delivery. I won't rip you off. I'm a collector not a dealer.
Thank you for reading this ad,
KENN FONG
865 Rosemount Road
Oakland, Ca. 94610
A. C. C.
MEMBER # 99

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